



Potters Guild of British Columbia

1359 Cartwright St., Granville Island
Vancouver, B.C. V6H 3R7
(604) 683-9623

Newsletter

SEPTEMBER 1993

ISSN 6319 812X

SUMMER WORKSHOPS: THE MINI-NSCAD INVASION

Walter Ostrom came to Emily Carr College of Art and Design for one of the two courses offered there this summer. He was persuaded at first to also offer a one-day blitz course for the Guild membership at Kwantlen College in Surrey, and then later agreed to a two-day session at the Burnaby Art Centre. As usual, Walter's energy and enthusiasm for his subject was infectious, and enrolments for all sessions were full.

It's not often that I'm able or moved to take copious notes; in the case of his "Beat the Clock" session in Kwantlen, the one-liners were fast and furious. As he showed slides, Walter's comments included the following:

"How to" is really important in craft. Technique is just as crucial as ideas and philosophy.

Strict parameters keep your focus and sharpen the mind.

The greatest limitation I have is my own vision. I look but I don't see.

History continually challenges my assumptions.

What you make in your studio doesn't mean you have to put it in your Paris exhibition. You can do anything you want in your studio.

Along with the multitude of technical tips and fascinating observations on ceramic work, old and new, the handouts he gave for maiolica and earthenware glazes were excellent, and a few of the notes and recipes are reprinted here for your information and experimentation.



"Jughead gets a handle on Blondie",
by Denys James

Ron Forbes Maiolica Cone 04-03

Frit 3124	65.0
Kona F4	18.0
Neph Sye	6.0
EPK	10.0

	99.0
Superpax	15 %

Darcy Margesson's Maiolica Cone 04

Frit 3124	78.0
OM4 Ball Clay	6.0
EPK	6.0
Silica	8.0
Zircopax	14.0

	113.0

EARTHENWARE GLAZES

Deb's Clear Cone 04-02

Frit 3134	30.
Frit 3195	45.
EPK	25.

Excellent with colour; Apply thinly or will be cloudy

Birdsall/Worthington Clear 04-03

Gerstley Borate	55.
Flint	15.
EPK	30.

Fired to 03, the clear uncoloured glaze is tough, durable and fairly craze resistant.

Ian's Clear Cone 04

Bentonite	3.
Frit 3124	80.
EPK	10.
Neph Sy	10.
Lith Carb	3.
Cryolite	16.

Ian uses this as a thick, semi-matt glaze. He adds the lithium and cryolite to flux the glaze and they react well with and "soften" commercial underglazes.

IMPORTANT SPRING SALE NEWS ON PAGE 3 AND 4!

The Potters Guild of B.C. NEWSLETTER

is published 10 times a year as an information link for the Membership. Submissions are welcome, and should be in the Guild office by the last Friday of the month. Material may be edited for publication.

Managing Editor: Jan Kidnie

Mailing: Gillian McMillan

Advertising Rates: (as of January, 1993, & including G.S.T.)

\$120.00 full page; \$50.00 half page; \$35.00 quarter page; \$25.00 half column. Classified ads: Free to Guild members; otherwise, \$8.00 minimum, up to 3 lines; \$2.00 per column line thereafter. All ads to be prepaid. Deadline is the last Friday of the month.

Membership in the Potters' Guild of British Columbia is \$26.75 for individuals, \$42.80 for groups of two or more, January to December, including G.S.T. See application form elsewhere in this issue.

Board of Directors, 1993: Tam Irving, President; Nathan Rafta, Vice-President; June MacDonald, Secretary; Anita Wong, Treasurer; with Sarah Coote, Linda Doherty, Kersti Krug, Carol Mayer, Friederike Rahn, Keith Rice-Jones, Elsa Schamis, and Ron Vallis

Staff: Jan Kidnie, Guild Office Administrator, Coralie Triance, Manager, Lea Price, Assistant, and Kaoru Coates, Gallery of B.C. Ceramics.

FAMOUS LAST WORDS DEPARTMENT

Inscription on an ancient Iranian plate as recently shown and loosely translated by Walter Ostrom: "He who is content with his own opinion is a nerd".

BOARD UPDATE

The next meeting of the Board of Directors will be September 16th, 7:30 pm at 1359 Cartwright St. With the resignation of Elsa Schamis and Fredi Rahn from the Board early in the summer, discussion of their replacement for the remainder of the year will be on the agenda, as will a program and financial review. At the end of the 2nd quarter (June 30th), the excess of receipts over expenditures for the Guild, including the Gallery, was significantly improved over that of 1992. Net loss to the end of June 1993 was \$495.34, as compared to \$10,435.00 net loss to the end of June 1992. This is largely the result of the Gallery's change in the consignment percentage, although a cutback this year in Guild and Gallery expenses is also responsible for a portion of the difference.

MEMBERSHIP NOTES

Welcome to the following new members who have joined the Guild since early May.

Kay Austen, Prince George
Julia Baker, Vancouver
Sue Barber-Starkey, Sidney
Liese Chapman, Vancouver
Mary Glenn Charles, South Slokan
Dave Clark, Mayne Island
Shirley Cotter, Quesnel
Corine deGroot, Gouda, Holland
Maggie Ferguson-Dumais, Quesnel
Joel Finck, Mission
Alda Grames, Halfmoon Bay
Janet Helps, Vancouver
Pat Jang, North Vancouver
Denise Leung, Richmond
Dawn McNamara, West Vancouver
Debbie Pearce, Kelowna
Raelynn Proudlove, Vancouver
James Ryan, New Westminster (missed earlier)
Celeste Valliquette, Langley, Washington
Caryl Wilford, Surrey
Joanne Younker, Whistler

Also glad to hear from the following renewing members in the same period:

Jean-Marie Claret, North Vancouver
Lynda Corneille, White Rock
Denys James, Ganges
Katie Janyk, Gibson's Landing
David Lloyd, Burnaby
Vincent Massey, Whistler
Laurie Rolland, Sechelt
Terry Ryals, Ganges
Joy Speight, Lantzville
Pat Taddy, Vancouver

A review of membership from our mid-July roster indicates some interesting statistics. The following table summarizes membership by region.

Greater Vancouver (incl. Bby., New West, N and W Vancovers, and Richmond) 119 plus 5 groups
Vancouver Island, the Gulf Islands, the Sunshine Coast and Whistler area 69 plus 7 groups
Fraser Valley, incl Coquitlam, Surrey, WhiteRock, Delta, and up to Hope 36 plus 2 groups
Southern Interior, including the Okanagan and Kamloops area 31 plus 3 groups
Northern Interior, including the Cariboo and all points north 13 plus 3 groups
Outside the province (US and Canada) 6

It is interesting that membership outside the Greater Vancouver area, as it's defined, is larger (148 plus 15 groups) than that within the Greater Vancouver area (119 plus 5 groups). Of that, the islands and coast membership is significant (almost half).

With membership renewal time coming around by December, the renewal form has been revamped to incorporate a brief questionnaire. The purposes are several. The Guild would like to be better informed about the interests and kind of work that each members does, and therefore be better able to serve the membership across the province. For example, the Guild office receives phone inquiries from potential buyers of work, and it would certainly help to have a reference list, rather than relying on the administrator's limited knowledge and/or memory. We also get requests for instructors, studios that may be visited, and numerous other queries.

Continued on page 4

GALLERY REPORT

The Gallery has had a busy summer, with total July sales up slightly, from \$16,061 in 1992, to \$16,822 this year. July 1991 was still a record with \$18,748 in total sales. August has also been better than last year, but it's too soon to tell by how much. Total sales for the first six months, however, were still down about 5 % from 1992.

Fall features include a collaboration with the **Greater Vancouver Weavers and Spinners Guild** which runs until September 26th.

The latest work by **Graeme Allemeersch** will be on feature display from September 28th to October 24th. **The Coffee Service** show will be held from October 26th to mid November. Contact Coralie at 669-5645 if you have questions. She is normally in during weekdays, with Lea and Kaoru alternating weekend duties.

The next Selections Committee for the Gallery will meet after October 15th. For detailed information about Gallery guidelines and jurying requirements, contact the Gallery or the Guild office for a copy of the Guidelines.



Work by Ailsa Brown

SHOWS AND EXHIBITIONS

I hope some of you had the opportunity to see **Bill Rennie's** latest architectural creations, entitled **"Ivan the Terrible Style: Russian Churches"** at **Crafthouse** on Granville Island this past month. He continues to keep us "boggled", with his overwhelming eye and patience for detail, his humour and sheer enthusiasm for the subject matter and material.

"Tileworks: Ceramic & Mixed Media" is the title of **Sally Michener's** recent show at the **Richmond Art Gallery**, 770 Minoru Gate, until September 6th. A unique exhibition of her intricate mosaic wall panels and large-scale free-standing figures activates the space of all three galleries.

Glenn Lewis: "Utopiary, Metaphorest & Bewilderness", **Works from 1967-1993** is a retrospective throughout the **Burnaby Art Gallery** and grounds of Deer Lake Park until September 26th. September 12th is the Reception and Catalogue Launch, the **F.Scott Fitzgerald Tea Reunion**, from 2 to 5 pm.

Connie Glover and **Brent Gloeckler** will have a sale and exhibition of their recent work at the **White Rock Community Arts Council's Gallery**, 15125 Russell Ave., from September 28 to October 19. You're invited to the opening on Tuesday, September 28, 7-9 pm.

Four ceramic artists, **Gail Carney, Nathan Rafla, Takako Suzuki** and **Kathryn Youngs**, all involved with Burnaby Art Centre over the years, present **"Ceramics as Art"** at the **Burnaby Art Gallery** from October 1st to 29th.

SPRING '94 POTTERY SALE

Hard to believe it is September already; hope everyone had a great summer. It's time to get our first annual spring pottery sale rolling (anyone come up with a catchy name yet?).

The second meeting for the '94 Spring Pottery Sale will be on **Thursday, September 30th at 7:30 pm, at the Gallery of BC Ceramics** on Granville Island. Suggestions and more decisions regarding the sale will be made. If you are unable to attend and have thoughts to contribute towards the meeting, telephone or write to me and your idea will be presented.

The following will explain how the first meeting at the end of May arrived at the \$100 deposit/ \$250 total for an individual booth.

The Granville Island Theatre space will hold about 30 individual 10x10 foot booths at a total rental cost of approximately \$2000 for the three days. If the participant potters pay \$250 per booth space, the grand total of revenue to get the sale together is \$7500. With \$2000 for space rental and \$500 for incidental expenses, we are left with \$5000 for advertising. The cost of advertising these days is very high and in order to have some impact on the community, it was felt this is the bare minimum that would be required. Posters, mailers and ads are expensive, but mandatory, if we are going to draw people in to the sale.

For those of you who participate in other craft sales, you are already aware this sum is very reasonable. A cost comparison with other spring/summer sales follows:

- | | |
|---|------------------|
| 1.Spring "Out of Hand" in Victoria | \$475 for 3 days |
| 2.Spring "Cameo" in Edmonton | \$600 for 5 days |
| 3.Summer "Circle Craft" on Granville Is | \$422 for 3 days |
| 4.Summer "Filberg Festival" in Comox | \$225 for 4 days |

Continued on page 4

SPRING 94 SALE

Continued from page 3

There is a 20 % commission from the booth space which will go directly towards next years' sale, as will the commission from the consignment area. It is important to support this sale now to help get it off the ground. We, as potters, participating in such a venue can help to increase our profile and the importance of clay for people in their everyday life.

April 29th, 30th and May 1st, 1994 seem a long time from now, but **the down payment for a booth space must be in by September 30, 1993. The balance is due by December 31st, 1993.** If there are not enough applicants by the end of September, the sale will be cancelled. That's why we need a financial commitment from you so early. Remember, no one is making any profit from this sale but you, and if the sale does not go, all your money will be refunded to you.

Talk to your fellow potters! Sharing a booth will only cost \$125 each if two of you get together. You can have as many people as you'd like in a booth, which would reduce your costs further.

Put this sale on the agenda of your local guild's first meeting for the season (I'll come to talk about the sale, show slides, and answer any questions you have), so you can send your application in on time. The consignment/gallery area (depending on space available) will probably allow 3 pots per potter to be for sale. We are still planning on organizing billeting for those of you that live out-of-town. This is a great way to get to know more potters.

So, let's make this sale a reality. Send in your application and cheque deposit, and come to the meeting on Thursday, September 30th at 7:30 pm. Looking forward to your input-see you there!

Sincerely, Cathi Jefferson, Keith Rice-Jones and Rosemary Amon

ps: Those of you who have already sent in your deposit for booth or gallery consignment area (13 in total so far) are being receipted for these deposits in the September newsletter mailing. Thank you for your interest, and for those who indicated they would like to share a booth, no doubt arrangements can be made to do so.

Anna Bjarnason has looked after this over the summer in Cathi's absence, and a decision was made to hold your cheques until the end of September. If the sale is a "go", the money will be deposited in a Spring Sale fund account; if it is not, your cheques will be returned to you. Please see page 8 for the application form.

MEMBERSHIP NOTES

Continued from page 2

The fact is that because of geographic proximity, the Board of the Guild is made up almost entirely of Greater Vancouver members. Over the years, many local members (and some who have to drive up to an hour to attend meetings) have given innumerable hours of their time and energy to ensure the Guild's continuance. If the "driving forces" of the Guild sometimes seem far from your own front, and less than interested in your activities, it is largely the fact of geography that keeps us so disparate in this province.

It would be wonderful to have ongoing input from all regions of the province, and I would like to urge individual or group members to periodically send information about interests, concerns, and happenings for Newsletter and Board input. Thank you to the Delta Potters and the West Coast Clay Sculpture groups for their input this month.

We need continually to keep in touch with one another, to avoid development of the "them" and "us" syndrome. The latter does nothing positive for either our own individual development, or the Guild's development, as people interested in and working with clay.

Jan, Admin. (part time)

Handbuilt and
Barnished Work by
Joanne Copp



WE GET LETTERS (EDITORIAL)

It's been an interesting summer of work, visiting, and contemplating the state of the world. A couple of letters have come this way, both of which can't be totally reproduced, but which raise issues that are timely.

Eileen Lewenstein of the Craft Potters Association in Britain, and co-editor of their Ceramic Review magazine, visited Vancouver and the Guild and Gallery in June, and sent us a note on her return. She writes, *"Our negotiations are still continuing and we hope for good news, but it is difficult waiting. Some days sales are wonderful and on others they are not, and none of us can understand why. It doesn't seem to be good or bad weather or any great political event. Often good days are because one visitor will spend 2 or 3 thousand pounds. Our problem is that we do not attract enough such people!"*

It was good meeting you all. Do please make contact if you come over to the U.K. (This applies to all your members)."

The negotiations she refers to are about the viable lease of a Gallery/Shop space in London. Sales have been down for them too, and they are having to look for alternate or cheaper space.

A lengthy, two-part letter (impossible to edit in toto for publication) from Keith Receveur of Gibson's Landing is addressed to all the members of the Potters' Guild of B.C. In it, he questions everything from our dependency as workers in clay on prepared clay products: *"I rummaged through an old issue of the Western Potter recently for inspiration, and am still energized with the expert and informative articles from back then, regarding local solutions to technical problems that face us in an overly technical society. The reversal in attitudes towards clay since the 70's is what astounds me most."* to the apparent lack of support or action on the part of this Guild to see to it that pottery as a profession is recognized and given validity: *"The technical skills, physical abilities, innovative mechanical creations, and strength of character that it takes to perform the processes of clay... and the economics of making a living with clay and*

kiln set potters aside and unique from all other professions which sport qualified degrees." He also worries about the non-potter membership on the Board of Directors of the Guild. I'd like to assure Keith that it is perhaps with the assistance of some (there are two at present) understanding non-potter Board members that we will be able to successfully make more valid our existence as potters. Heaven knows we need all the help we can get: to make the Gallery a place for people to learn more about clay and its potential in their lives, as well as financially viable on its own; and to keep the Guild on track as an organization whose purpose is to provide valuable information to the public as well as its membership about all things "ceramic".

Of related interest, the Alberta Potters' Association have recently gone through a soul-searching, with Board members attending a Board Development workshop this past winter. In their June newsletter, they presented a mission and other statements prepared at the workshop which should serve them well.

In answer to the question, "Why are we doing this?", their belief statement is **"The APA believes in the worth of ceramic arts."**

To "What are we doing?", **"The APA wishes to preserve the past, nurture the present, and grow into the future."**

The target statement, answering the question "Who are we doing it for and with?", is **"The APA serves the clay community. The APA wishes to ensure an Alberta-made ceramic piece in every home."**

Finally, to answer the question "How will we do it?", their Goal Statement reads, **"The APA aspires to be:**

- (1) The collective voice of the Alberta clay community
- (2) to represent the clay community to all levels of government and the general public,
- (3) to communicate with related organizations, and
- (4) to promote ceramic excellence.

In the President John Robertson's accompanying message, he also states that "Potters need to be paid a fair price for their time and skill. The bottom line for ceramists is to sell their pieces at fair prices."

I would like to think (and do) that the Board of this organization would not disagree with the Alberta organization's position. I hope this will answer some of Keith's queries and perhaps yours.

Keith, I have a "good castable recipe" for you!

Jan Kidnie, Newsletter Editor

WORKSHOPS

Jacquie Rice, of Providence, Rhode Island, is offering a one-day workshop at ECCAD on Saturday, September 18th, from 10:30 am to 6:30 pm. Working in decorated and low-fired functional ware, and a student of Howard Kottler at U of W in Seattle, Jacquie has for the past eight years been a teacher and is Dean of Fine Arts at the Rhode Island School of Design. She was recently visiting artist at Harbourfront in Toronto and has given workshops at NSCAD, Haystack, and Anderson Ranch. In the April '90 issue of *Ceramics Monthly*, she writes, "An enduring fascination for the ornamental, that urge to embellish and enhance- from food, fashion and flowers- is the key to my work. Functional work needs to be tactile in a delicious sense, the way the petal of a flower is slightly bumpy or wrinkled to the eye, but velvetlike to the touch; it needs to look unpremeditated in form, selfless, but showing the hand, and in color, rich, like a lemon sabayon, piquant." Having spent time in Italy studying indigenous ceramics, for some years she has produced her own line of majolica pottery for markets in the States.

In the workshop for us, she will show and discuss a barrage of slides, both in the morning and late in the afternoon; a demonstration of how she builds her pieces will be fitted within the discussion and slides. Cost for the day is \$30.00 for Guild individual and group members, \$35.00 for non-members, and \$25.00 for full-time students. Walter Ostrom in his recent visit said that she gives a great workshop. Please pre-register through the Guild office by phone or by sending in the form on page 8.

Are you bewildered by clay technology? Puzzled by glaze calculation? Can you assess a clay body for the appropriateness of its use? Are you flexible toward changes in raw materials? Do clay and glaze thermal expansions play a role in your everyday potting life? Are you a victim of shivering, shelling, crazing, dunting, thermal ratchetting or any other ceramic incompatibilities? Well, set aside your fear and loathing of these technical matters and spend a day with potter **Jim Robinson** as he attempts to unravel these mysteries. In a humorous and informative session, Jim will

help you to gain a clay and glaze overview with pertinent information and helpful strategies for settling your ceramic queries.

Jim Robinson will present a one-day workshop on October 16th at ECCAD, from 9:30 am to 4:30pm. A studio potter since 1971, he lives and works in the Southern Oregon Bear Creek Valley and is the author of several articles on clay and glaze formulation written for *Studio Potter Magazine*. He will be able to field questions and provide information for potters working in high thru low temperatures, illustrated with slides, test bars, glaze samples and fusion buttons. The intricacies and applicability of several methods of glaze calculation will be address, along with the important areas of materials selection (both native and commercial) and clay body blending. (He has recently been experimenting and testing some new Plainsman bodies.)

In preparation, have a look if you can at the *Studio Potter* magazine, Vol.9, No.2, 1981, Vol.16, No.2, 1988, and Vol.21, No.1, 1992. Bring to the workshop your disasters, triumphs and puzzles. During the day, Jim will help to place them into a wide ceramic context and to illustrate the interconnections to be found among all clay work. Again pre-registration is requested, by phone or preferably by using the enclosed form on page 8.

LIBRARY UPDATE

Lynda Chelak has agreed to take on the task of looking after the Library, but it's up to you to use it. As a means of enticement, just a reminder of the publications that are available for reference purposes. We presently subscribe to *Ceramics Monthly*, *Ceramics Review*, the *Studio Potter*, and *Contact*, and also receive on exchange *Fusion* and *Ontario Craft*. Some issues of the latest *American Ceramics* are on hand, as are many issues of the *New Zealand Potter*. The latest *Ceramics Review* includes an article by Paula Gustafson on the Canadian Craft Museum, and the summer issue of *Studio Potter* has a fascinating article on Beatrice Wood. We also have videos for rental, and a library list is available for those of you interested.



Bowls, 8" high, handbuilt earthenware, with low-fire glazes, by Jacquie Rice

WORKSHOP REVIEWED:

From June 7th to 11th, the Delta potters were actively engaged in activities such as creating garden temples, designing shapes representing maleness and femaleness, and for a touch out of the ordinary, building castles or cathedrals, brick by brick. Nothing prepared me for the sheer variety and intensity that was motivated by our quiet and soft-spoken instructor, Don Hutchinson. It was apparent from the first that he wanted us to go a little further than we did before, dare to create something that we would not usually think of, and reach inside a little deeper than we normally would.

We all started out with the same theme, a garden temple for all creatures to rest in to gather their thoughts. I saw wonderful creations of pyramids, ancient sea creatures, magical elfin beings, ancient asian pagodas, and magic structures of moonlight and tropical life. The same variety was found in the representation of male and femaleness. In this exercise we used different coloured clay, yet another level of creativity to work with! Perhaps the most unique experience was the cathedral building, brick by brick. Surprisingly not very time-consuming, the real challenge awaits at the roof because a structurally sound roof must be created very carefully.

Interspersed with these periods of intense creativity, we were treated to stories of exotic and faraway places. It was the folk tales from thousands of years ago, based on the superstitions and beliefs of people from this time that truly made the art of pottery come alive for me. To think that thousands of years ago clay not only served as useful crockery and vessels, but also as guardians against evil spirits in the home. New depths and life was brought to the clay I held in my hands. Judging from the silence and avid attention from the members around me, I would guess that my reaction was not unique.

What was most interesting and rewarding were the occasional bursts of excitement experienced intermittently throughout the workshop by various members. By the end of the week we had gained a camaraderie, and I think we were not the only ones challenged. Don admitted to his own fatigue towards the end. I wonder if his response

was similar to mine, exhausted, but filled with a certain accomplishment and wonder, a little surprised at what I did? Thanks Don!

Chris Cheng,
Delta Potters Club

OPPORTUNITIES

West Coast Clay Sculptors' Assoc offers two events this fall.

Jacqui Berglund is a fourth year student at Emily Carr majoring in Ceramic Sculpture and printmaking. At Capitol Hill Hall, on South Howard in Burnaby, September 15th, from 7 to 10pm, she will give a lecture about paper clay, an interesting mixture she has been working with. Part of the evening will be devoted to "hands on" experience, and your piece will be bisqued for you. Come out and try something new. \$15.00 for non-members, \$12.00 for members, incl. materials and firing. Pre-registration necessary; phone Janet at 983-9487 or BW at 469-1192.

Sally Michener, one of the leading clay sculptors in B.C. will speak about the human figure as it is portrayed in clay. This event will be held at the Burnaby Art Centre, James Cowan Theatre, Studio 3, on Monday, October 18th, in the evening. Donation at the door. Phone the above individuals for further information.

The Institute for Contemporary Canadian Craft is organizing "**Making and Metaphor: A discussion of Meaning in Contemporary Craft**", October 22nd through 24th, 1993, at the Canadian Museum of Civilization in Hull, Quebec, and at the Canada Council Art Bank in Ottawa. For more information and registration brochure, contact: Rosalyn Morrison, at 416-291-9418, or fax 416-291-3457.

ARTROPOLIS 93 is calling for volunteers for its annual exhibition and special events. They require the dedication and assistance of some 250 volunteers. Please contact Ruth at the **ARTROPOLIS** office at 689-5811.

Courses are offered this fall through many centres. A partial list includes the community centres in Vancouver-West Point Grey, West End, False Creek, Marpole; in West Vancouver, Burnaby, Richmond, and Coquitlam. Check under recreation and art centres in the phone book.

UNCLASSIFIED

For Sale: Shampo Wheel, \$650; 4 cu.ft. Estrin kiln with shelves and stilts, \$350; Ohaus scale, Shelving, Tools and Glaze materials. Call Gerry Barregar at 988-2446.

Studio Space Wanted: Two fledgling potters need an inexpensive workspace of about 400 sq.ft. with water and 240V wiring for early September. Also need medium sized Cone 10 electric kiln and sitter and some other equipment. Phone Jane at 683-3722 or 739-3797.

POTTERS' GUILD OF B.C. SPRING SALE '94

APPLICATION FORM FOR ENTRY AND SALE PARTICIPATION

Yes, I would like to reserve a booth space for myself and enclose a cheque for \$100.00 ____.

Yes, I would like to reserve a booth space with an other person(s), and we make a deposit of \$100.00 ____.

Yes, I would like to reserve a space in the consignment area, and make a deposit of \$10.00 ____.

Name _____ Phone Number _____

Address _____

General Description of Work: (stoneware, raku, etc.) _____

Please register me
for the

JACQUIE RICE WORKSHOP

at ECCAD, Saturday, September 18th, 10:30 am-6:30pm

I enclose a cheque or money order payable to the Potters' Guild of BC, for Individual or Group Member _____
(\$30.00)incl.GST

for non-Guild member _____ (\$35.00)

for full-time Student _____ (\$25.00)

for above, Guild member _____ (\$20.00)

Name _____ Phone Number _____

Address _____

City/Postal Code _____

Please register me
for the

JIM ROBINSON: CLAY BODY WORKSHOP

at ECCAD, Saturday, October 16th, 9:30 am to 5:00 pm

I enclose a cheque or money order payable to the Potters' Guild of BC, for Individual or Group Member _____ (\$30.00)
incl.GST

for non-Guild member _____ (\$35.00)

for full-time Student _____ (\$25.00)

for above, Guild member _____ (\$20.00)

Name _____ Phone Number _____

Address _____

City/Postal Code _____



THE POTTERS' GUILD OF BRITISH COLUMBIA,

a non-profit organization in existence for almost forty years, is dedicated to the pursuit of excellence in ceramics.

To further this goal, the Guild maintains an office, sponsors exhibitions, invitational shows, sales and workshops, publishes a monthly newsletter and operates the Gallery of B.C. Ceramics.

It offers its members

- reduced rates to workshops and other events
- a newsletter published 10 times per year, with free unclassified ads
- a book and publications library, video rental library, and
- the opportunity to take an active part in the organization and its programs

1994 Fee Schedule (including GST) is as follows:

Individual	\$35.00
Family or Studio(2-4 people)	\$50.00
Institution and Group	\$70.00
Full-Time Student	\$20.00

Please accept this as my application for membership in the Potters' Guild for the 1994 year. I am a new ____/
renewing ____ member.

My work is typically (check as many as apply):

Functional____ Sculptural____ Figurative____ Architectural____
Thrown____ Slab Built____ Coiled____ Cast____
Highly Decorated____ Carved____ Pit-fired____ Wood-fired____ Raku____ Earthenware____ Mid-range____
Stoneware____ Porcelain____

My work is sold (where) _____
I am willing to have visitors to my studio, providing they phone ahead _____
I teach classes_____, and/or workshops_____,
and would consider/am willing to do more of same _____
I would be interested in having an assistant/apprentice _____

My interest in Guild membership is due to _____

Enclosed is _____ (cheque or money order payable to the Potters' Guild of B.C.)

Name: _____ Phone: _____
Address: _____ Postal Code _____

Please return to the Potters' Guild of B.C.,
1359 Cartwright St.,
Vancouver, B.C., V6H 3R7